

Power T'ai Chi Ch'uan Book Two

Push Hands



Erle Montague

Editors Notes:

"So many books are lost to us".

Whilst going through my library of books one day I realized that I did not have a copy (bound or electronic) of Erle Montaigne's Power T'ai Chi Book 2, I had Book one and three but no Book two. I feared that like most self published books of the 1980's it was going to be a difficult task to track a copy down.

A quick email was sent off to Erle hoping that he had an electronic version and that he would be willing for it to be republished on the Tai Chi Renegade website.

Erle's reply was "No Mate, don't have an electronic version but I'm sending you my only copy I have left but please be careful it has an inscription to my loving wife Sandy". "You have my permission to create a web version".

I had been down this road before when I created a web version of Power T'ai Chi One so knew what work was ahead. I thank Erle for the trust that he has in me and I hope that the web version of Power T'ai Chi Two is to your liking.

Power T'ai Chi Ch'uan Book two was originally handmade and Self published in a time when Cut & Paste meant exactly that. Erle started writing all three books of the series in 1979 intending to publish them as one huge book. Bashed out on a manual typewriter and a trusty ruler for space setting Erle said it would have been impossible without a bucket load of correction fluid as his typing skills were not up to the task. This was in the time before personal computers and the ease of self publishing on the internet, to create a book let alone three was damn hard work back then.

I have kept the format as it was to the best of my ability for its "historical" value. The photos have been enhanced to the best of my abilities and the font has been selected for easy reading.

Erle Montaigne is one of the most prolific Authors of the internal Martial Arts. His books span over three decades and it is exciting to read his thoughts and apply his teachings as they are always practical. It is interesting to see that his views have not changed and that many people are now coming around to the realization that T'ai Chi Ch'uan was and always will be a formidable Martial Art. Forget the silly "Dance" moves that have infected the modern forms and just get out there and "Do It". The Art is magical in its original form remembering that it is a Martial Art.

Enjoy

Colin Power

Editor of Tai Chi Renegade

PS.

Links to Erle's website "Tai chi World" and "Tai chi Renegade" are below. Both sites have a wealth of knowledge for you to download.

[Tai Chi World](#)

[Tai Chi Renegade](#)

**Power T'ai Chi Ch'uan
BOOK 2**

To My
Beautiful Woman
Sandra. I love you
XXXX

PUSH HANDS

**First published in Australia by
the author Erle Montaigue.**

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**Thank you to Tony Ward and Jeni
Blake two of my students from
whom I have learnt so much.
And for appearing in the photos.**

**BOOK ONE CONTAINS Chi Kung
and The Original Yang Style
Form**

**BOOK TWO CONTAINS Push Hands
BOOK THREE CONTAINS San Sau
The Fighting Techniques
of T'ai Chi.**

**DEDICATED TO SANDRA, BEN, CHARLES AND
MARGARET**

**THIS BOOK HAS BEEN HANDMADE BY THE AUTHOR
FROM START TO FINISH, WRITING, PRINTING
AND BINDING.**

Introduction:

Push hands is the culmination of all of your T'ai chi techniques and it is where one learns to turn the gained Ch'i into jing. During push hands one learns about energy and its use. You learn to distinguish between different energies and when and where to use them. As the external body becomes more and more sensitive, so too does the mind and internal workings. When the mind becomes more sensitive so too does the external body become more sensitive and so on.

All one has to do is to follow the direction of a competent teacher and everything that is supposed to happen will happen without any special mind games.

You must start with the ORIGINAL push hands and not something that some "modern Master" has dreamt up. If you start with the basic style, then after a while you begin to "work it out" for yourself and then you are able to find new directions and new techniques. But this will only happen if the very basic and Original is learnt first of all.

Push hands is where a student starts to learn about the Martial Art of T'ai Chi. By joining with a partner, we learn to distinguish between Yin and Yang and just how much power is needed to re-direct an on-coming force. We learn to yield to an attack rather than meet it head on. This doesn't mean that we give in to the attacker, we still use Yang energy to up-root him. Yielding doesn't mean dead. Yin energy is very powerful and still contains some Yang energy.

The sort of power that we use in push hands is like the power in a metal spring, it yields to the force but as it is pushed more it builds up its potential energy and all of a sudden re-attacks.

At first we begin with the basic simple single handed push hands, and once the basics of that have been learnt we go on to the more complicated double push which involves two handed attacks and defends. Once the basic double push has been learnt, we then go back to the single push and re-learn that while introducing some more techniques. Many people disregard single push hands and try to go on to the more complicated techniques too soon. Single push has SO many subtleties that one never tires of practicing it and never fails to learn something new every time it is practiced.

In this book I will give the basic techniques of single, double, pushing feet. Da-Lu and combat push hands. While I will be giving everything that the student needs to know about push hands, it is still up to the individual to teach him/her self. You must practice with as many people as you can find and most of all practice with someone better than you. You must be pushed over many times in order to learn. Invest in loss.

My teacher Master Chu King Hung would delight in pushing me with great force up against the wall until I mastered a certain technique.

Those wishing to know more about the power exercises of Ch'i Kung and the T'ai Chi form are advised to consult Power T'ai Chi Ch'uan Book 1.

Available for Free Download at:

<http://taichirenegade.com>

Fa Jing Explosive Power:

In push hands we learn to turn Ch'i into jing. There are many different kinds of Jing or energy that one uses during push hands. The most powerful type of energy is called Fa-jing or explosive energy.

In the same way that we have some physical means to attain the Ch'i, we also have a physical way to attain the use of Fa-Jing. During the push hands practice, we learn certain ways of attacking and defending. It is the certain way that we attack and defend that teaches us to use Fa-Jing.

To learn to use Fa-jing, one must first rely solely upon the automatic mind and of all give up all self and rely solely upon the automatic mind and nervous system. We must completely give in to our mind and allow it to tell our bodies what to do. When you attack, do so as if your life depended upon it, give it all you've got and don't be afraid of losing, you'll do a lot of that in the beginning. When you attack, breathe out and co-ordinate the whole body in one complete movement. In attack or defense, the most important thing is the timing and co-ordination of every cell in the body. USE the whole body at once and not just one part of it. FEEL the energy rising from the back foot and being thrust out of your hands or feet. KNOW that you can do the impossible and it will happen. CURL the toes under and imagine that the energy is being concentrated into one tiny spot. That is the point of attack. Take your whole bodily power and concentrate into one area.

THE FIVE MAIN ENERGIES OF ATTACK

Fa-Jing is divided into five main areas of attack. The first is the

WAVE ATTACK:

When you attack with PRESS FORWARD (some people call this push) or ARN, use the whole body to press the attack onto your partner. Imagine that waves of energy are coming out of your palms as you push. Breathe out and right through the opponent. Don't allow any part of your body to move unless the whole moves. Keep the back straight and vertical with the chin tucked in. Tuck the buttocks under. Imagine that the power is not going straight forward but rather down and then up to lift the opponent off the ground. See drawing 1. When you are hit with this sort of Jing, it feels a little like an express train has hit you, the power just keeps on coming and usually there is no escape.

SPIRAL ATTACK:

Imagine that your waist is a spinning fan and when a hard object is thrown into it, it is thrown out with great force. The jing comes from the feet and rises to the waist. This time instead of the waist just directing the power, it makes like a turbo engine and spins the energy out at great speed and power in a spiral to knock the opponent down in a circular fashion. As you press with both hands, push the power out in a straight line and at the last moment, spin the waist around and hurl the energy into the opponent in a circular upward motion with one palm, the right one if turning to the left. Breathe out and keep the backbone straight and vertical.

BOW AND ARROW ATTACK:

After you have pulled backwards, Lu, go in at the waist and make the back bone like a bow. See **fig 2**. The arms are the arrows cocked in the bow. As you push forward, immediately straighten the backbone as if the bow has been fired and the palms shoot out as if they are the arrows.

SQUEEZE ATTACK:

With this attack we use a very potent Jing called squeezing energy. It can be used in conjunction with Press Forward or Squeeze forward. From pull backward, place the right palm on the inside of the left wrist and as you come forward to attack, squeeze the elbows slightly inward. This concentrates the power into one small point on the wrist and is a very powerful.

Cannon Attack:

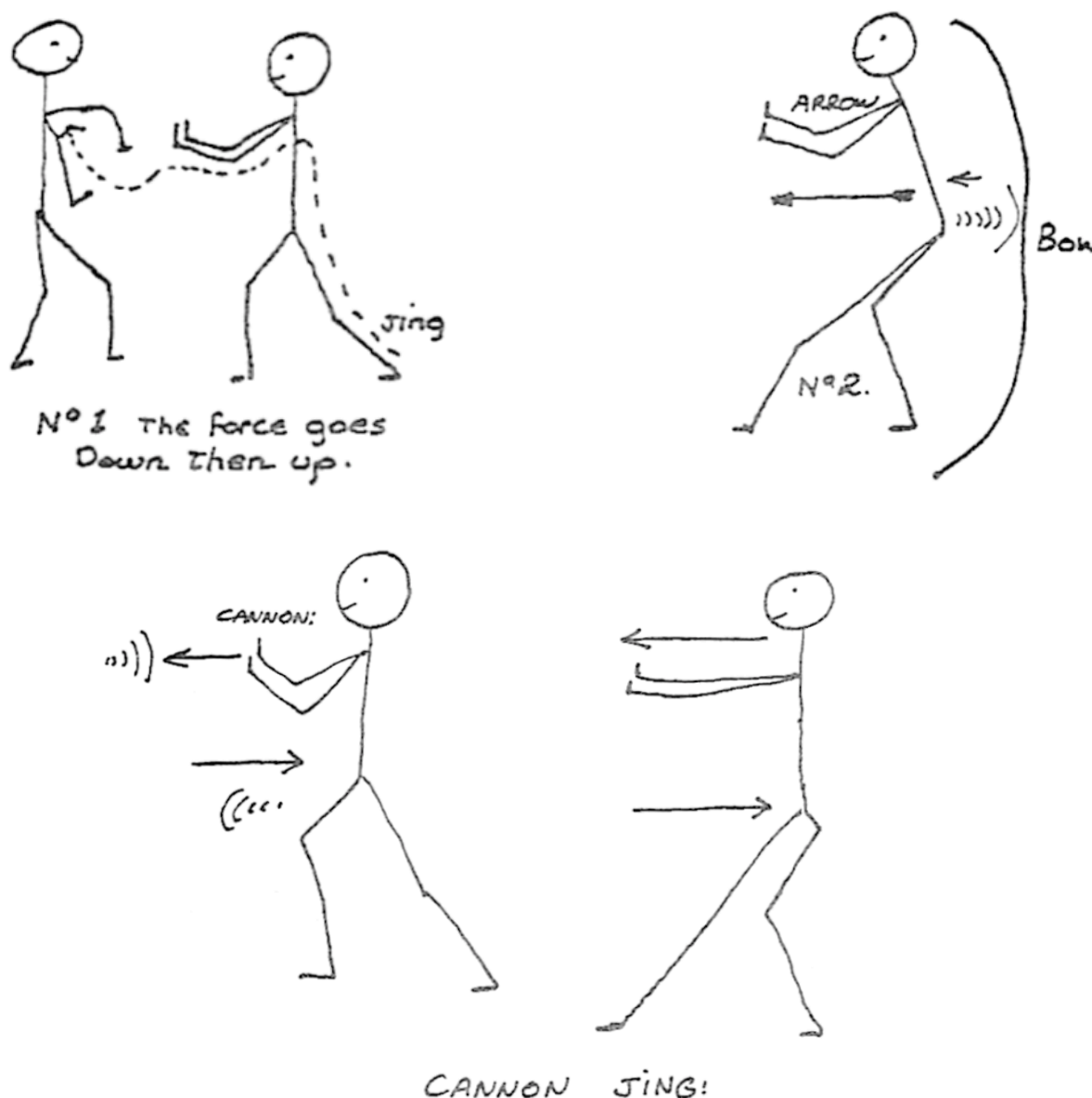
All of the last four Jings have derived the power from the rear foot, in cannon attack the power comes from the front foot.

Come forward in an attack and just before you actually attack, push very quickly backwards with the front foot. As you do this, explode both palm forward in an attack. This sort of Jing will only work over a very short distance and is usually followed by WAVE Jing. So the timing must be perfect otherwise you will be beaten.

Never use both palms to attack, always have more power in one than the other. The YIN palm is used to POINT to the area that you wish to attack.

This has the effect of concentrating the energy into that point. The same also applies when you are being attacked, POINT to the wrist where the attack is being felt and the energy will be concentrated into that point.

THE WHOLE TECHNIQUE OF FA-JING RELIES SOLELY UPON YOUR BEING ABLE TO CONCENTRATE THE ENERGY INTO ONE SMALL POINT. IN OTHER WORDS YOU MAKE THE CIRCLE SMALLER. AS YOU PROGRESS, THE CIRCLES WILL BE SO SMALL THAT PEOPLE WILL WONDER IF YOU ARE DOING T'AI CHI AT ALL.



Breathe from the kidney area (Tan Tien) on the in breathe down to the Yang foot. On the out breath, send the breath, Ch'i back up the leg and out along the attacking palm(s). The energy must be sunk quickly just before it changes from Yin to Yang and then it explodes up like a bomb in attack. The most important thing is that there is no internal or external tension, Only the thought of it is there. This is how to cultivate the Ch'i and how to use it to great advantage. This is Fa Jing.

Push Hands:

Many people think that single push hands is not as important as some of the later techniques. This idea is very wrong as single push hands is the whole basis of T'ai Chi as a martial as well as a healing art. By joining hands with a partner you not only learn the 'feel' of another person, you learn to listen by touch. You learn to feel another's centre and exactly where their centre is and whether it is Yin or Yang.

In this way the whole body becomes highly sensitized and when and where an attacker will attack. Or for the purposes of healing one learns to feel the changes in potential of the acupuncture points and which ones need healing. On a higher level one learns to put energy in or pull energy from that particular point.

You can never learn these things by doing a very dead sort of push hands with no substance. Many people practice push hands for many years and never advance. This is because they are not practicing Yin and Yang push hands. There must be some Yang within Yin and some Yin within Yang.

You must practice push hands martially using strong attacks and defense. Only in this way by investing in loss will one gain the sensitivity to be able to heal or fight. This is the answer to people who ask "why must we learn these advanced techniques if we only want to learn T'ai Chi for health". You CANNOT separate the health part from the martial part.

With single push hands we learn to connect the whole body together as a string of pearls. When you push you must feel a spiral of energy coming from the rear foot and up to the waist and then spiraling out along the pushing arm, you must feel as if the rear foot IS the pushing hand and imagine your whole body weight being in the one palm. When you pull down, think of a spiral of energy coming from your palm down your arm and into the back leg as you 'suck' the opponent in.

In defense, you must totally relax but this doesn't mean dead. Firstly you use Yang energy in your p'eng arm and to imagine that you are directing the in-coming energy back to your rear foot, in this way and when one becomes advanced, the opponent is actually pushing the ground.

Fig 3 shows Erle using Yang energy to ward off a two handed push by Tony Ward. If there is any external tension then the body couldn't hold off such a push being in such a vulnerable position.

You must practice push hands until both players are worn out, then have a rest and start again. Your learning of real T'ai Chi is directly correspondent to the time spent practicing push hands.

The wrist must be kept in the centre at all times in P'eng, Lu, Chee and Arn. This will concentrate the energy where it is needed.

When you ward off using p'eng, bring Yang energy right into the palm by holding the palm as in **fig 4** with a straight line of skin between the thumb and forefinger. This makes the thumb Yang and the fingers Yin and makes for a very strong energy in the palm.

Always keep the chin in and in line with the wrist, don't turn the head as this will scatter the energy.

When you pull back in the more advanced Yin push hands, you must imagine that your wrist is attached to that of the opponent. You must think that you are pulling and not he pushing. In this way you will always remain one step ahead.

This is how to train 'joining energy'.

If you try to re-direct an oncoming punch with physical power then you will always be beaten by a stronger opponent.



If you join your energy using Ch'i then it doesn't matter how strong the attacker is because you are not relying upon muscular power.

However, in the beginning you must learn to use only the right amount of muscle and WHICH muscles to use for the required job. You must not let the opposing muscles interfere. To do this, you practice up against a wall. Hold a p'eng hand and Lean on your wrist with palm towards you, you must only be tensing the triceps muscle and the bicep must be totally relaxed. Now grab something and lean backwards. Now you must only be using the biceps and the triceps must be totally relaxed.

You can do the same thing with the thigh muscles. It's very hard to teach the use of Ch'i power let alone from a book but with a lot of practice and doing everything to the book then you should experience your own feeling of Ch'i which is something that you can only teach yourself. Just relax externally and have a sort of internal tension, not muscularly but energy wise. When you practice the form or soft push hands only have the thought of tension but stay relaxed. In this way your mind will eventually learn to send the Ch'i to these areas because your muscles are relaxed and the Ch'i is not blocked.

The Original push hands is always the best. There have been a few 'Masters' who have decided to change the Original push hands as there have been some who would change the Original Form. These new forms have always failed. I have studied all of the main deviations and as yet have not found one that could withstand a full powered Ch'i push. The only push hands that REALLY work is the Original and I will only discuss the Original in this book as you need no other.

SINGLE PUSH HANDS

Yang:

Tony and Jeni stand opposite each other with right feet forward in a bow stance. Jeni has her right palm on Tony's right wrist ready to push. See photo **Fig 5**. She starts to push and Tony turns to his body slightly to his left and starts to sit back. See photo **Fig 6**

Fig 4



Fig 5



Fig 6



Now after turning to his left and sapping her energy, Tony turns to his Rt and sits back onto his left leg thus neutralizing the attack to his right. See photo **Fig 7** Jeni breathes out as Tony breathes in.

NB: The wrists draw a circle but never stray from the centre of the body. Tony's arm never comes in any more than 90 degs, he "protects his garden".

Now Tony turns his right palm out and as he breathes out, he starts to push forward onto Jeni's p'eng arm. **Fig 8** Jeni turns her body to her left and neutralizes the attack. She then turns her whole body to her right thus re-directing the energy to her right. This is YANG single push hands and is used when an attack of great force is being felt. After a while when each player has found an even flow the attacks can become a little harder as each player tries to catch each other off guard. When you push never forget the rear or the Yin otherwise you will be off balance. The attacked must try to 'feel' when the attack will happen by listening with the skin. This takes many years of practice.

SINGLE PUSH HANDS,PULL DOWN AND ELBOW

As Jeni pushes onto Tony's right wrist, this time he quickly turns it over and grabs her wrist. He then uses the power of his waist to pull her arm down to his right See Photo **Fig 9**.

NOTE:

Although I have said that the energy rises from the feet, never forget that it must first at all come down from the waist or kidney area and then rise back up from the feet. If this is not done then we only have physical power the body and not JING power.



Fig 7



Fig 8



Fig 9

To stop from being pulled over, Jeni should flick her right wrist in toward her thus releasing the grip. She then attacks Tony's solar plexus with elbow stroke. See photo **Fig 10**

Tony retaliates by going in at the waist and turning his torso to his left and pushes her arm to his left.

Fig 11.

All Jeni can do now is to quickly use P'eng with her right forearm and turn to her left thus warding off the attack. **Fig 12**

N.B. When you feel a strong pull coming, lower yourself onto your front leg and breathe out, this lowers your physical and energy centre.

You must of course train both sides i.e.; with the left foot forward etc. Some teachers like to train also with the opposite foot and hand forward. I don't teach this as the reverse stance and punch is the strongest physical punch and is used to great advantage in the hard styles. We are trying to develop Ch'i power so I stay away from this technique.



Fig 10



Fig 11



Fig 12

CHANCING THE STEP IN ATTACK

In order to change step, Tony, upon being attacked by Jeni's right hand push, lightly controls her wrist downward and attacks her face with his left palm. See **Fig 13**. He also turns his right toes 45 degs to his right.

Fig 13



Now Tony takes a step forward with his left foot and strikes Jeni as she in turn steps backward with her right foot.

She wards off the attack with her left P'eng arm See **Fig 14**.

Fig 14



Jeni is able to control Tony's attack until her foot has stepped backwards and she can now turn to the left and re-attack with a push. The pushing now continues on the opposite side. **Fig 15**.

Fig 15



CHANGING THE STEP AND ATTACK WHILE STEPPING BACKWARDS

Instead of waiting for Tony's attack, Jeni could use pulldown as above **fig 9**, only this time she could take a step backwards with her left leg and attack Tony's chin with her right palm. Tony must take a step forwards with his right foot and ward off with his right palm. See **fig.16**

Experiment with the above until you become faster and smoother. After a while you should try to combine the different attacks etc. If you feel awkward, remedy the Legs.



Fig 16



Fig 17

CHANGING THE STEP USING LOW PUNCH

Instead of using the chin attack, Tony could control Jeni's Rt. arm with his Rt palm and punch to her right side with his left fist as he steps through. **Fig. 17**. To stop this She brings her left forearm across her body to block and the right arm sits on top to prevent the attack slipping up. **Fig 18**. Jeni now lifts her left arm and circles across to her left and continues pushing. **Fig 19**. After mastering this, you can add it to the other attacks so now you could be attacked by push, pull elbow, high punch, low punch, pull and attack.



Fig 18



Fig 19

SNAKE HANDS SINGLE PUSH

Instead of using the normal push, Tony 'snakes' his fingers down below Jeni's Rt arm and pokes her ribs with his fingers. **Fig 20** Jeni, to counter, uses snake attack over the top to Tony's eyes. **Fig 21**



Fig 20



Fig 21

SNAKE HANDS TO THROAT AND EYES

Instead of pushing, Tony could use his fingers to poke to the throat or eyes. **Fig 22.** Jeni must be very quick to use P'eng to ward off.

Instead of using P'eng to ward off, Tony could turn his right palm over and allow Jeni to slide onto his fingers. As she does this he thrusts his fingers into her throat or eyes. **Fig 23**



Fig 22



Fig 23

YIN SINGLE PUSH HANDS

Yin energy is a lot harder to master than Yang in that you must rely solely upon your senses and 'listening energy'. If your senses aren't tuned up then you will be easily pushed over. On the other hand it is much harder to detect your Yin energy push.

As Tony is being pushed, instead of using p'eng, he turns his left palm right over and brings it in close to his body to suck the attack in and off balance. He keeps his wrist in his centre and goes in at the waist. **Fig 24**

The attacker should feel as if pushing into nothing. Tony should have moved at exactly the same speed as the oncoming attack. After the attack he then turns his palm over and re-attacks and Jeni does the same. We get a sort of figure eight pattern with the wrists.

The YIN PUSH can be devastating in that you just can't feel it coming, before you know it a great wave of energy has lifted you off your feet and thrown you backwards. When you push, make the arms and shoulders as relaxed as possible. As you push forward lightly try to breathe out of your fingers. After a while (along while) the sheer energy will knock your opponent over.

To learn Yin push hands, it is always good for a male to push with a female. In this way the male must try to become more Yin than the woman in order to detect her attack. This is very hard as the male is naturally more Yang than a woman.

Females often have no trouble detecting the male push because he is always more Yang and females usually have no trouble in 'getting in' for a good push. Many a strong male has found himself on his bum after pushing with Jeni Blake as pictured.

This concludes single push hands. There are many combinations that one can use and you can of course find many more ways of attacking and defending.

At no time must you lose contact with the opponent and most of all **RELAX:**



Fig 24

PUSHING FEET

T'ai Chi has always been regarded as the poor cousin to the harder martial arts where kicks are concerned. Once again this is because of the more advanced forms that most people just don't know about. For instance, the flying kick and side kick in the stick forms. **Figs A & B.**



Fig A



Fig B

As push hands develops very strong and sensitive hands so too does the pushing feet develop strong legs and feet. This exercise not only exercises the kicking leg but also the standing leg.

The only way that both players are able to perform pushing feet while doing push hands and still remain balanced is to "keep the centre" lowered to Tan Tien. There must be no energy in the upper body. A good way to test whether the energy IS lowered is to stand on one leg and start waving your arms around as in **Fig 25**. If you fall over then you need some more practice.

You must shift your energy mentally when you feel as if you are losing grip. Start single pushing hands and slowly each person stands on one Leg. In this case the left one. Join the achilles tendons together. **Fig 26**.

Now as Tony is pushed onto his right wrist he turns to his left and uses Yin neutralizing with his right wrist as he kicks towards Jeni's left leg. **Fig 27**.



Fig 25



Fig26



Fig 27



Fig28

Jeni pushes her right heel to her right thus evading the kick. Now Tony attacks with right palm and Jeni kicks to His left leg. Tony pushes her kicking leg to his right **Fig 28**.

As well as the opposing push kick, it is possible to use the same hand same foot attack i.e.; Tony pushes with his right palm and attacks with his right foot. **Fig. 29**

To change feet and hands, either place the kicking foot down and step forward with a kick from the other foot **Fig 30**, Or, place the kicking foot down and do a back spinning heel kick with the other foot and attack in the same way with the other palm. **Fig 31**.



Fig 29



Fig 30

Other kicks can be performed but they must be blocked by the use of the leg as the blocking portion. You must either use a leg check or re-attack with a kick to the groin or other leg as in **Figs. 32, 33, 34, 35**.



Fig 31



Fig 32

Fig 33



Fig 34



Fig35



Many different combinations can be worked out using the above techniques don't get too carried away and lose sight of the initial T'ai Chi goal, that of YIELDING. Keep it easy and NEVER lose your temper if you are accidentally struck. We are trying to lose ego not gain it.

CHI SAU or STICKING HANDS

Other martial arts derive their 'sticking hands' from the older T'ai Chi sticking hands. Chi Sau is a sort of single push hands using two hands. In this exercise the attacked must yield at all times and there is no use of p'eng.

Tony and Jeni stand with right feet forward as for single push. Tony lifts his hands in a sort of Ch'i Kung position and Jeni places her palms on top of his wrists. **fig 36**

Now start to move backward and forward and rotate the hips so that the palms draw a circle. Because Her palms are on top Jeni must attack to Tony's neck and face, as she does this he sits back and opens both palms thus evading the attack to either side. **Fig 37.**



Fig 36



Fig 37

Now Tony can either resume circling or re-attack with a push to Jeni's stomach. **Fig 38** Jeni sits back and opens both palms downward to either side thus evading the attack **Fig.39**



Fig 38



Fig 39

Remember never to lose contact and swap feet and arms constantly. When you have mastered this basic technique you may start to shift your palms. During the circling, Tony decides to place his right palm on top of Jeni's left palm so without losing contact, he rolls it up and over. **Fig 40** Tony may either attack with a single right to her ear or a single left to her stomach. **Figs. 41 & 42**



Fig 40

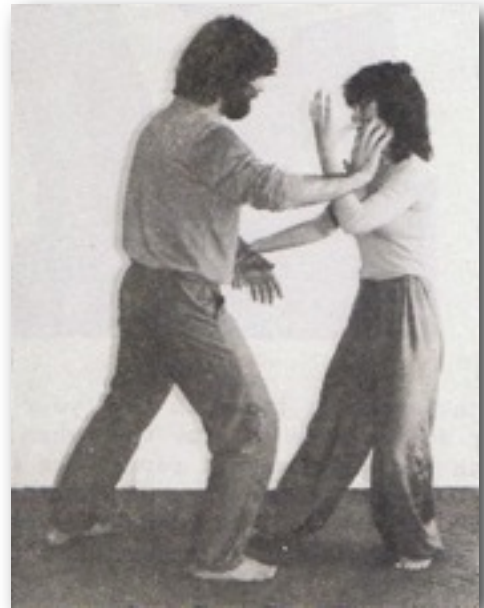


Fig 41



Fig 42



Fig 43

Jeni must evade by either blocking out with her left or down with her right. **Figs 43 & 44.**

Now you are able to change arms and attack at leisure. You can also take a step forward when attacking, in fact you can move anywhere just as long as you maintain wrist contact.

DOUBLE PUSH HANDS or P'ENG LU NEUTRALIZE AND ARN

Now we come to double push hands. This is one of the most interesting parts of T'ai Chi as your whole basic training culminates in this exercise. In double push hands the four cardinal points are covered by p'eng, lu, Chee, arn, and central equilibrium or earth.

Energy is something that must be experienced and cannot be learnt about in books. To this end I will try not to fill your mind with a lot of esoteric jargon which has usually come to us from across the water. You don't have to know that you are using this or that energy, you just do the movement and use the right energy, it just comes. If you think about it too much then your Ch'i will be blocked through mind tension. Nor do you have to know that when you step forward that represents metal or when you step back it represents wood or look to the left means water and to the right means fire or central equ, is earth. SO WHAT! To the Western mind, these are just words and mean nothing in practice. Once you put words on to such important experiences they become just words and you lose the experience.



Fig 44

WHAT THE MASTERS SAY

I will however include here a few lines about what the 'old masters' said and left to us about push hands.

YANG SAU-CHUNG

From the son of Yang Ching-Fu come these words.

'Keep yourself well in balance, Lower your shoulders and elbows, push hard with the momentum of your waist and legs, keep your eyes on the opponent, and at the same time hollow your chest and raise your back. The strength comes from the whole body not just the arms. Do not exert force but the idea is there. Shift the centre of gravity as required. Action and idea should be in harmony. Action is included in inactivity. Loosen the waist. Keep the mind on the tan tien 3" below the navel. After a while a potential energy will develop and can be used to great advantage in attack and defense.'



YANG CHING-PO

From Yang Ching-Po Father of Yang Sau-Chung.

The head should be held vertical so that the spirit can reach the crown. Sink the chest naturally and pluck up the back. 'This does not mean being hunch-backed. When the chest is concave then the back is naturally lifted.

Relax the waist. The waist is the director of the movement and can't direct if it is tense.

Know the difference between Yin and Yang. Your step will be lively and full of energy. Sink the shoulders and elbows. If the elbows are relaxed then the shoulders are able to sink and you are able to use Fa-Jing to great advantage.

Use the mind and not force. just believe in your power and your mind WILL take over and give you that power. Give up your strength. The upper part follows as does the lower part follow the lower. This means that the whole body should act as a whole unit and not one part of the body should move without the rest acting.

The inside is in co-ordination with the outside. This means that the outer mind is in agreement with the inner mind. Whatever the outer does, so too does the inner, so therefore it is most important to have the outer movements perfect.

The Ch'i is joined without breaks. When we use force to attack someone, there is a time when the power is broken waiting for the body to gain control again, in this time someone could take advantage of that break and attack us. When we use mind power, the force is never broken but flows on and circulates back inward leaving no openings. In other words we change from Yang to Yin and from Yin to Yang .

Look for stillness in movement. Once again this comes back to the flowing river, If we are circular and use spirals then we are able to slow down and still not lose any speed thus we maintain a calm mind in all situations.

Be as still as the great river and move like the cat.

I have only quoted two great old masters as they all say much the same thing. The whole of T'ai Chi comes down to one thing and that's PRACTICE. If after some years of practice you are unable to perform some of the 'feats' that the old masters speak of then look once again at the "CLASSICS": A very good book which contains a translation of many of the old classics is the one by Lo/Inn/Amacker and Foe called The Essence of T'ai Chi.



楊澄甫先生

P'ENG AND LU

Tony and Jeni stand opposite as for single push hands Tony holds his arms across his stomach, right on top. Jeni places both of her palms across his arms. Tony is on his front leg and Jeni on her back leg as in **Fig 45**.

Jeni starts to push forward towards Tony's centre, Tony turns slightly to his left and uses P'eng . At the same time his left forearm drops below her right forearm, keeping contact with it and places the back of his left arm onto her right forearm **Fig 46**.

Tony now turns to his right as he is still sitting back onto his left leg. As his right palm comes past his centre, he turns the palm over to lightly grab her right wrist with thumb and 2nd finger. **Fig 47**. Tony now attacks with LU or pull back. Jeni places her Left palm onto the inside of her right elbow. This stops Tony from a) Breaking her arm with 'split' and b) poking to her eyes with his left fingers. **Fig 48**.

Fig 45



Fig 46



Fig 47



Fig 48



So far we have practiced 'press' or arn (Jeni) and P'eng and Lu (Tony). I must say here that many people use the incorrect translations for arn and Chee. Most people say that arn means push. This is incorrect as push is Toi. as in Toi sau (push Hands). Arn means to press forward as in ironing one's clothing. The Chinese word Chee or Chi is incorrectly translated as press but this word really means to squeeze, thus we have squeezing energy and not press energy.

Now go back and practice until you have it right, then reverse the positions so that you now p'eng with the left hand, if you p'eng to the Left with the right foot forward then you are p'enging on the 'open side'. This feature is most important especially when you start to take steps. If however you p'eng with the left wrist and the right foot still forward then you are p'enging on the closed side.

It must be remembered that P'eng is the King of all the techniques and it becomes your first line of defense. You should be able to protect yourself against a very strong push with P'eng without moving. The Classics say that if you only ever master one technique, make sure that it is P'eng.

Start out with very light contact at first then as you begin to KNOW the movements a little better, increase the power to test each other. After a while you will actually try to knock each other over but not before each is able to defend adequately.

NEUTRALIZE, ARN (PRESS) AND CHEE (SQUEEZE)

From **fig 48**. Jeni, to stop from being pulled back, sinks her weight and energy down onto her front leg and pushes her left palm into her right elbow thus thrusting it into Tony's mid-section **Fig 49**,

To stop from being hit by elbow, Tony goes 'in' at the waist and turns his body to his left as his left palm guides her right elbow over to his left.

Thus neutralizing her attack. **Fig 50**.



Fig 49



Fig 50

Now Tony presses forward with both palms placed across both of Jeni's arms, her left forearm on top. **Fig 51.** This is Press.

Jeni now turns to her right slightly and uses her left to P'eng upwards to the right. **Fig 52.**



Fig 51



Fig 52

Jeni's right arm comes underneath his left arm with the back of it placed on his elbow **Fig 53.**

She then starts to sit back and turn to the left and as her left wrist comes past her centre she turns it over to grab the wrist. **Fig 54**



Fig 53



Fig 54

Jeni turns to her left and uses LU to pull Tony back to her left, **Fig 55** Tony takes his right palm and places it on the inside of his left forearm and to stop LU, pushes his left forearm into her mid-section. This is Squeeze. **Fig 56**

Fig 55



Fig 56



Jeni then neutralizes to her right and the pushing begins over again.

Now change the feet. i.e.; left foot forward but p'eng with the same arm. Next try p'eng with the opposite arm. This will totally change the direction and change the feeling. It's totally different to when you p'eng on the open side as to when you p'eng on the closed side.

As you do the different techniques, say the names of the postures to yourself and get onto a sort of rhythm, P'eng, Lu , Neutralize , Arn and Chee.

After a while just concentrate upon arn (press) and P'eng (ward off), give a slightly harder press which causes your partner to use a more useful p'eng.

After about a year you should practice each attack and defense at full power, apart from being a very good exercise, you are also training the C'hi.

When I say press hard, I don't mean by using the strength of just the arms, push with the whole body and when you LU, turn the waist and take the power from the waist and legs.

In the photo of press Tony has both palms out, this is an advanced technique as in the beginning you must press with the same palm as the front foot turned toward you and only have power in the other palm, this insures that you are not double weighted in your palms. After some time you just leave both palms out and make either one more YANG than the other.

PUNCH TO CHANGE DIRECTION

During the normal pushing, if Jeni wishes to change direction i.e.; if she wishes to p'eng with the opposite arm, she should wait until she has pulled Tony's arm back to her left, **Fig 57**. Now she controls his arm down with her right palm and hits towards his chin with her left palm. **Fig 58**.

To avoid this, Tony p'engs up with his left forearm **Fig 59**, brings his right arm underneath her left and places the back of his right palm onto the back of her left elbow. **Fig 60**

Fig 57



Fig 58



Fig 59



Fig 60



Tony then completes Lu on the left side and continues; the direction has now changed. Either player can change direction. If you pull back to your left then you punch with the left and Vice versa.

STEP FORWARD IN ATTACK

Having mastered the static push hands, now you should start to move. Keeping in mind that you **MUST** be able to defend yourself without moving before going on to the moving style.

Remember that your **OPEN** side is the side to your left when you have your left foot to the rear and your closed side is to your right and vice versa for when you have the right foot back. This now becomes important.

If you p'eng to your open side i.e.; with the left arm when the left foot is forward, then you p'eng on the open side. If you p'eng on the open side then you must take only **ONE** step backwards. If you p'eng on the closed side i.e. with the right arm with the left foot forward then you must take **ONE** step for the p'eng so that you p'eng on the open side and **ONE** step for the LU so that you LU on the open side. You must take **TWO** steps back if you p'eng on the closed side and only **ONE** if you p'eng on the the open side.

The attacker must firstly take **ONE** step forward in attack, and then **ONLY IF YOU TAKE ANOTHER STEP**, the attacker must also take one more step in defense. But if you only take one step then the attacker must only take one step.

So, if Tony is going to step as he attacks, then he must firstly turn his right toes to his right by 45 degrees then step forward as he attacks with **PRESS FORWARD Fig 61**

If you have p'enged onto your open side then you must take one step back and attack with Lu. ,**Fig 62**. If you have p'enged onto your closed side then you must take one step for p'eng and one step Lu.

You can also initiate the attack with the pull back technique (Lu), but still you must take note of either one or two steps back.



Fig 61



Fig 62

SOME DIFFERENT PUSH HANDS DEFENSES

As Tony pushes, Jeni might open both palms up and out, thus diverting the push. **Fig 63**. Now She is able to press straight back onto his chest. **Fig 64**



Fig 63



Fig 64

As Jeni uses Press, Tony could grab her right wrist and pull using inch energy to his left. His left palm assists by being on top of his right palm.

Inch energy is a very powerful energy gained by using the power from waist and legs combined and only moves one inch. **Fig 65**.

Instead of using press. Tony could use Chee or squeezing energy into shoulder. **Fig 66**



Fig 65



Fig 66

There are many alternatives to find out for yourselves but never lose sight of the Original idea.

IN PUSH HANDS NEVER FORGET THE MARTIAL ART

Some old Masters of T'ai Chi are excellent at push hands and are able to withstand great powerful attacks, however, it is very easy to become so engrossed in learning push hands and becoming good at it that we often forget that we are studying a martial art. It's all very to be able to yield to your partner's push and to be able to add just the right amount of force to that attack to cause him/her to go flying some feet away. BUT while you're doing this, your opponent could be knocking out your teeth or doing great injuries with a kick to the groin.

You must learn to combine the beautiful flow and meditation gained through push hands with the ever wary eye and alertness of the trained martial artist.

There are two aspects of push hands. The first one that is learned is the simple defense against strong pushing and pulling attacks and these attacks are done with full power with each player trying to knock his/her opponent over. This practice must be learnt and mastered before the martial push hands can be practiced. It's like trying to learn the T'ai Chi martial aspects without learning the form first. Once one is able to defend against a strong push or pull attack then you go on to the martial push hands. This involves each player putting every type of attack when-ever there is an opening. This could be a fist or a palm or a kick but what-ever it is, the other person must defend against it and re-attack.

Once this martial push hands has become fairly proficient and it is hard for either player to find an opening, then we join the two aspects of push hands together. For instance one player might attack with a palm to the jaw and as soon as the other player defends against this he then attacks with a strong push or press or shoulder from the basic push hands, the other person being put off balance by the previous fast attack. In this way push hands becomes a totally free form match and I would regard it as second to none for martial arts training. It brings one to a much higher level than if straight out fighting were to be just taught from the beginning. There is no other exercise greater than push hands for gaining a total balance of bodily movements and co-ordination of mind with the body.

SOME ATTACKS USED WHILE PRACTICING MARTIAL PUSH HANDS

Tony attacks with press forward and Erie defends with p'eng to his Left. Instead of going into Lu or pull-back, Erle throws a palm to Tony's chin, **Fig A**.

As before Tony attacks with press and instead of pulling back, Erle drops his left palm under to attack the rib area. See **fig B**.



Fig A



Fig B

SPEAR ATTACK

As Erle brings Tony's right arm over to pull back, he pushes it to his right with the Left palm and the right fingers come up from under to attack Tony's neck or face. See **fig C**.

ATTACK WITH 5 PALM

As Tony attacks with press, Erle opens up underneath with both hands and attacks Tony's mid-section with both palms in a No. five palm. See **fig D**.

Erle attacks with press and Tony defends with pull back, Erle comes forward and attacks the knee with a kick.

KICK TO GROIN

Erle attacks with pull back and at the same time kicks to the groin See **Fig F**
There are many attacks and defends all too numerous to go into in this book. The above is just a guide as to what to look for. Use your initiative and find new ways of attacking and defending. Throw out what doesn't work and keep what does. Never forget that you are practicing a martial art and allow your technique to become a dance.



Fig C



Fig D



Fig E

DA-LU OR THE GREAT REPULSE

Da-lu is an advanced form of double push hands. In push hands we learn to use the four cardinal points and in Da-Lu we use the four corners. As well as using p'eng, Lu, Chee and Arn as in double push hands we also use four other techniques. They are Ts'ai, Leih, T'sou, and Kao, meaning Pull, split, elbow and shoulder.

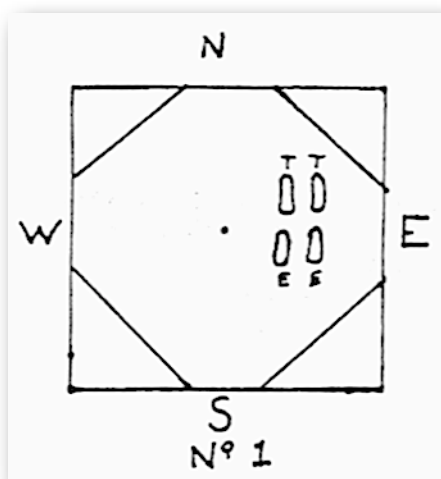
When people speak of the thirteen postures, they mean, p'eng, lu, Chee, arn, Ts'ai, Leih, T'sou and Kao. Step forward, step back, look left, look right and central equilibrium are the five elements, Metal, wood, water, fire and earth and all together make up the thirteen postures of Da-Lu. Two extra attacks are also used and they are; bend backwards and arm twist.

As with double push, you must relax and move flowingly and don't react until your opponent has moved. Listen with your skin.

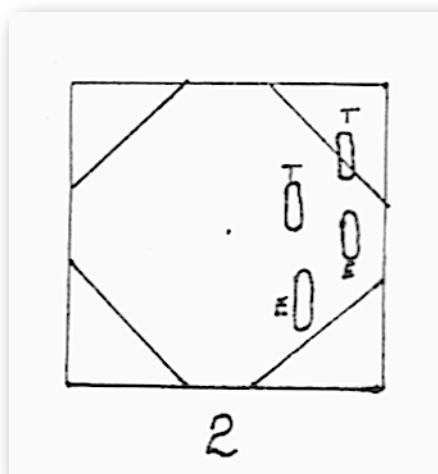
Da-Lu must be practiced slowly at first but after a long time the movements become very fast and powerful. Each person is thrown into the air.

For the purpose of direction I will use a foot diagram because some of the photos had to be cheated so that everything would be seen.

Erle and Tony face each other, feet parallel and relaxed. See foot **diagram. 1.**

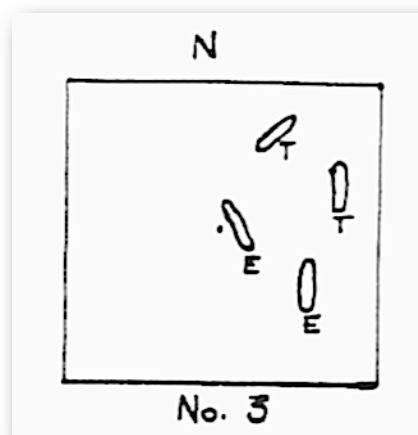


Erle makes the first attack with a right palm and step to Tony's face. To the North, Tony steps back with his left foot and at the same time uses p'eng with his right arm **Fig 67, diagram 2**



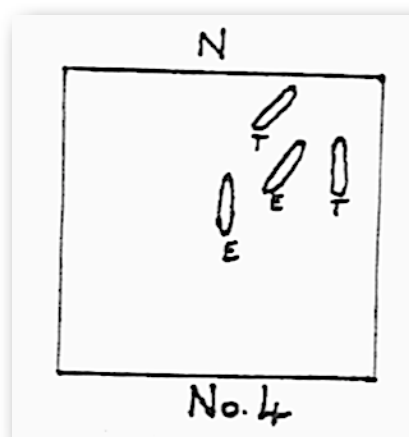
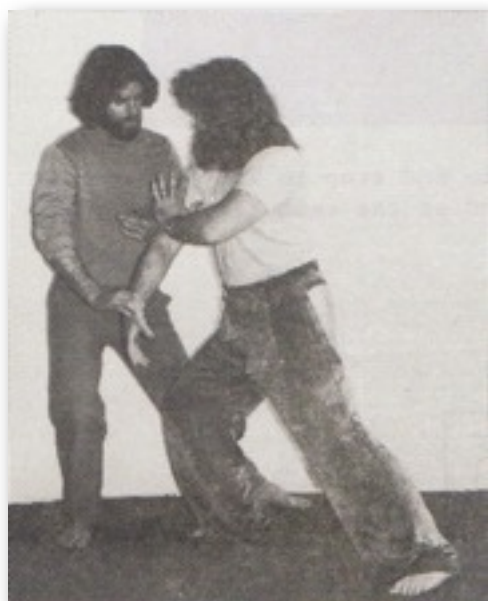
Now Tony steps to the N.W. with his right foot and performs LU to his right as he places his weight onto his right leg. At the same time Erle takes a step to the N.W. with his left foot. **Fig 68 foot dia. 3.**

Fig 68



Erle now takes a third step to the N.E. with His right foot to step between Tony's feet. He places his left palm on the inside of his right elbow and attacks Tony's chest with shoulder press. **Fig 69 Foot dia. 4.** Erle's shoulder now pushes to the N.E. and Tony looks to the S.W.

Fig 69



To counter, Tony changes weight to his Left foot and controls Erle's shoulder with his left palm as he slaps Erle's face with his right palm. **Fig 70.**

To counter, Erle wards off with right p'eng arm and takes a step to N as Tony takes a step with his R. foot to the S.W. to just near Erle's Right foot. **fig 71,**



Fig 70

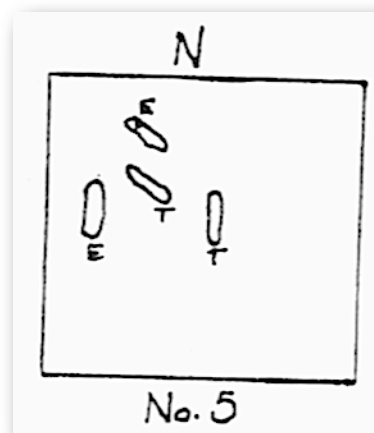


Fig 71

From fig 71 , Erle places his R. foot into the N.W. corner to his rear and as he places his weight onto his right leg, pulls Tony's arm back to his right. Tony takes a second step to the S.W. with his left foot and then steps between Erle's feet with his right foot and strikes his chest with shoulder stroke. **Fig 72. Foot dia 5.**



Fig 72





Some rare pictures of Yang Ching-Po practicing Da-lu and San-sau with his student Tien Sou-lin



Erle Montaigue uses Snake Creeps Down during Push Hands

Now Erle to stop from being hit, changes his weight to his left foot and strikes Tony's face with his right palm as he holds Tony's shoulder with his left palm. **Fig 73.** Erle then steps to near Tony's right foot with his right foot and Tony wards off Erie's slap with his right p'eng arm and steps to the W with his left foot. **Fig 74.**



Fig 73

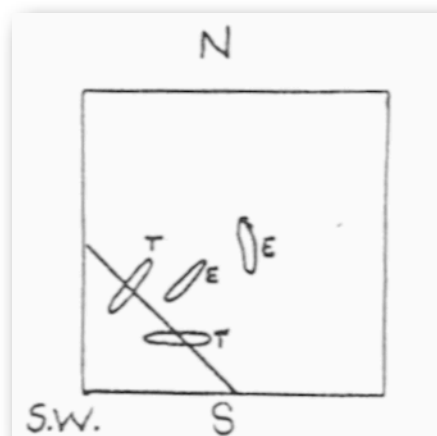


Fig 74

NOW Tony steps around to the rear S.W. corner with his right foot and does pull-back with his right foot weighted. As he is pulled back, Erle takes a second step to the S.E. with his left foot and then to the S.W. with his Right foot which goes between Tony's feet as he strikes with Kao . **Fig 75 Foot dia. 6.** Tony's feet are now on the S.W. diagonal and Erle's shoulder pushes to the S.W.



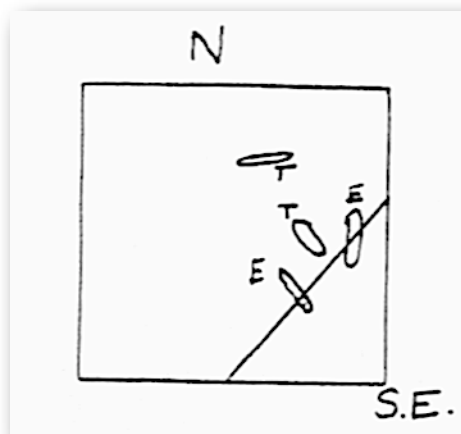
Fig 75



To ward off Erle's shoulder, Tony changes his weight and slaps Erle's face as he steps to near Erle's right foot with his right foot and holds his shoulder with his left palm. **Fig 76.** Erle wards off using right p'eng and steps to the S. with his left foot. He then takes a second step to the S.E. with his left foot and performs Lu on Tony's right arm. Tony takes a second step to the N.E. with his left foot and a third with his right foot to the S.E. corner to step between Erle's feet and attack with his shoulder. **Dia. 7**



Fig 76

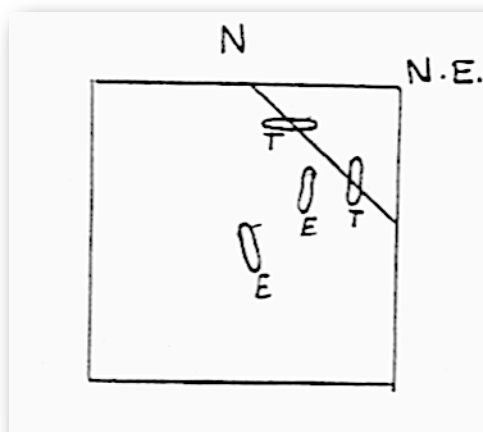


Erle strikes Tony's face with his right palm and steps to near his right foot with his right and holds his shoulder with his left palm. Tony wards off with his Rt. p'eng arm as he steps to the E with his left.

Now Tony steps to the N.E. corner with his right foot and performs Lu as Erle steps to the N.W. with his left foot and a third step to the N.E. to between Tony's feet and strikes with shoulder press. **Fig 77 Dia 8.**



Fig 77



In this position you are now back to the beginning and you just continue around and around the circle. You must of course perform the whole thing on the other side only to do this you have to introduce another technique, that of Press. It should be noted that there are three steps forward in attack and only two in defense.

TO CHANGE THE DIRECTION "SING" PRESS

From fig 77, instead of using slap as usual, Tony picks up his left foot and places it between Erle's feet, **Fig 78**. and uses press onto Erle's Left arm which is touching his own right elbow, also **fig 78**. Erle steps to the S. backwards with his right foot as he wards off with his left p'eng to his right. **Fig 79**.



Fig 78

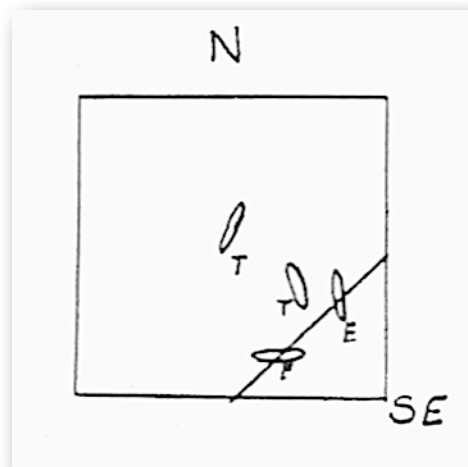


Fig 79

As Erle takes his second step to the S.E. with his left foot to perform Lu, Tony steps to the W with his right foot. As he is pulled back he steps to between Erle's feet with his left foot and performs left shoulder press. **Fig 80 dia 9**.



Fig 80



From the last posture Erle performs slap with his left palm and Tony wards off with his left p'eng arm etc. so that the circle continues as before only now the direction has changed. i.e.; you started in a clockwise and now you go in a counter direction. You may perform press on either side at any time so that the other player doesn't know if you'll do slap or press.

The above is the very basic Da-Lu, you have performed p'eng (ward-off), Lu (pull-back), Chee (squeeze) [This may be used instead of Shoulder press], Kao (shoulder press), and an (press forward).

To perform choi (pull or inch power), Tony would use it instead of Lu. The Left palm assists in a very powerful sharp pull downward as in **fig 81**. To counter, Erle would use his left hand to help his right lift up and over to reverse the action. To use T'sou (elbow) Tony would use his elbow instead of shoulder press. To use leih or (split), Tony, instead of pulling back would grab Erle's right wrist with his right palm and grab his upper arm with his left palm. With a push-pull motion would try to throw Erle away. **Fig 82** and **Fig 83**.



Fig 81



Fig 82



Fig 83

To apply bend backwards, Tony would firstly ward off Erle's slap with his right p'eng arm and step to the N. with his left foot. **Fig 84.** Tony makes as if he is going to use Lu to bring Erle in with another step to be closer, then he moves Erle's right arm over to his right and steps around behind Erle with his right foot and brings his right arm across Erle's neck or chest to throw him over his right leg. **Fig 35.** Remember that although Tony has advanced HE is still in retreat and so only takes two steps.



Fig 84



Fig 85

Before He is able to bend Erle backward, Erle quickly brings his right arm up to ward off **Fig 86.** He then takes a second step to the forward to behind Tony's right leg and grabs Tony's right arm. Erle then spins around and takes Tony's right arm from behind to apply arm twist. **Fig 87.**

We have now covered most of Da-Lu, it is up to you to work out the other forms of attack and defense while keeping within the basic framework. There are countless techniques to be learnt from Da-Lu and if mastered at great speed then you will become a most formidable player as well as becoming very sensitive and aware for the Chapters in Book One on Healing.



Fig 86



Fig 87

SAN SAU

San Sau means a style of free hands and is the beginning of T'ai Chi as a martial art. This is where one KNOWS if he has learnt the Form and all of the beginning exercises correctly. It doesn't matter whether one is doing T'ai Chi for health or as a martial art, your training still manifests itself in the use as a martial art and san sau is where one REALLY learns to use the postures.

In learning the san sau of T'ai Chi we are also learning to become even more sensitive to touch and so our healing ability also increases. So we can see that you can never divide T'ai Chi into 'healing and Martial art'. The two are the same.

San Sau is divided into four parts, firstly you learn the 'small san-sau which is what I will be covering in this book. Then we learn the Large san-sau two solo fast forms and one two-person sparring set. The large san-sau is too long to go into this book and will take up a whole book by itself and will be in Vol. 3.

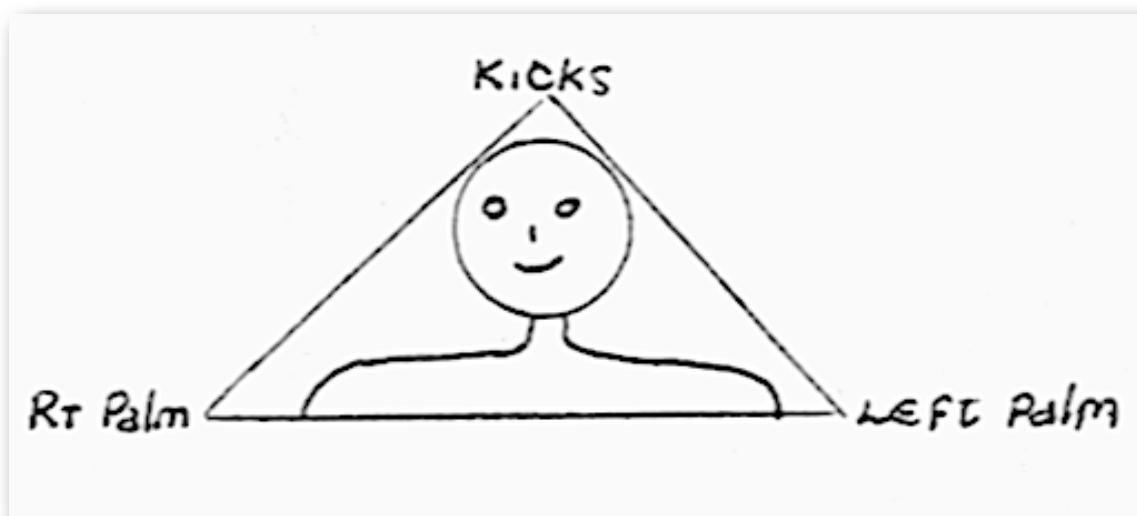
The small san sau uses all of the postures from preparation up to and including single whip posture and treats the different uses of each posture. One person is just 'a puncher' and the other uses the postures.

In large san-sau each person uses different postures in a total work-out of attack and defense.

Work at san sau slowly at first and don't use much power in the attacks or in the blocks. After a while you must increase the power of the attacks so that they become more realistic. I must stress that for at least the first three months of training keep it soft until the blocks and attacks become easy.

Nor must you have any bone on bone contact. If this occurs then have a Look at what you're doing and there will be some mistake in your technique. Try to feel the weight of the attacker as it strikes and feel exactly where your centre is and how much power is needed to take care of it. Keep the breath light and easy, don't pant. Always look just past the either shoulder of the attacker, never focus on the part that is attacking as this wastes time, you are able to see much more using your peripheral vision. Look at the whole triangle from the head to the both shoulders, that way you are able to detect any movement from either shoulder or from the feet by looking at the head. See **Fig A**.

Remember that when you attack with the right fist then turn to the Left and when you attack with the left fist turn to the right. When attacked with a heavy punch or kick, sink your energy and go in at the waist. If you are ever hit heavily then you must hop like a sparrow. Ie; jump into the air to gain posture after the strike.



We begin with a "Small San Sau" which I will show as a two-man operation because the attacker only throws punches and has no real steps. To perform this small San Sau solo just do it without the punching partner. It is the same as the T'ai Chi form up to Single Whip. Small San Sau gets one used to taking punches and attacking in defense etc. It is very good for someone who has had no martial background and indeed it is good for everyone, as it teaches relaxation and not tension in attack and defense.

Firstly, one must learn the "feet twists" or basic footwork.

Stand with feet parallel. Now lift up both toes and swivel to the left 45° with each toe.



Fig 88



Fig 89

Placing your weight onto your left foot, bend the knees. Now swivel back to the right 90° and place the weight onto the left leg. **Fig 88 and Fig 89**

Practice this for a while until you can keep your balance well.

Now you need a partner with a good right and left hook. Jeni stands in front of Tony whose feet are parallel. She throws a right hook to Tony's left ear. Tony does a foot swivel to his left with the weight on his right foot and blocks in an arc up and out to his left with his left palm as he strikes to her chin with his right palm. **Fig 90.**



Fig 90

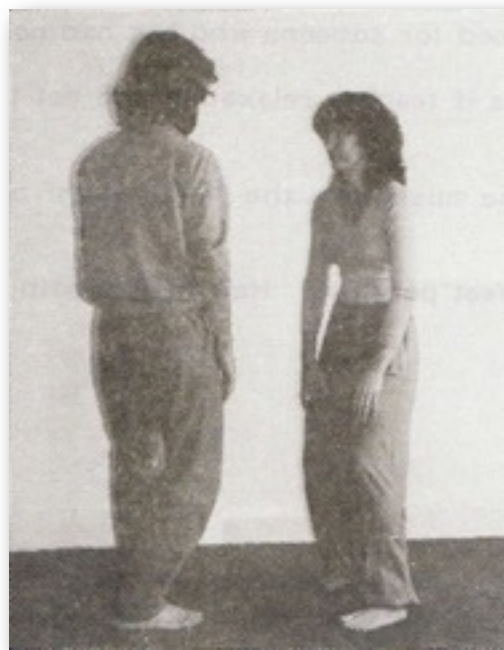


Fig 91

Now Jeni does a left hook to Tony's right ear as Tony firstly drops both palms to in front of him, **Fig 91.** He then does a 90 deg swivel to his right and places his weight onto his left leg, he blocks up to his right with his right palm and strikes to her chin with his left. **Fig 92.**



Fig 92

Now Jeni repeats her right hook and Tony repeats his first block and attack to his left. See **fig 90**.

Tony's first three movements are the equivalent of the first posture of arm to the left in the form.

BLOCK TO RIGHT AND P'ENG TO LEFT

Jeni now does a body punch to Tony's right ribs with her left fist. Tony swivels to his right weight on left leg and blocks across to his right with his left forearm. His right arm does a scissors across his left forearm to prevent the arm from sliding up and hitting him. **Fig 93**.



Fig 93



Fig 94

Now Tony quickly puts his weight onto his right foot and holds Her left wrist with his right palm. He then steps forward with his left foot and attacks her face with p'eng or back-fist. **Fig 94**

BLOCK TO THE LEFT AND DOUBLE P'ENG

Jeni now throws a body punch to Tony's right lower ribs with her right fist. Tony brings his left foot back quickly and at the same time does a swivel to his left. He blocks across with his right forearm, keeping his left forearm on top as before.
Fig 95.



Fig 95



Fig 96

Now Tony touches Jeni's upper arm with his left fingers and steps forward with his right foot as he does double p'eng to Her face or uses back-fist See **fig 96**

LU BLOCK TO RIGHT AND LEFT

Next, Jeni throws another low body punch to Tony's right ribs with her left fist. Tony quickly steps back and does a swivel to his right. At the same time he slaps down onto the left forearm with his left forearm and catches her right arm in a scissors.



Fig 97



Fig 98

Jeni throws another low right punch to Tony's left ribs and Tony again swivels to his left to catch the arm in a scissors. He hasn't changed the position of his palms from the last posture, he just turns to his left. **Fig 98**

CHEE OR SQUEEZE FORWARD

Tony now attacks Jeni's chest with Chee or squeeze forward. He steps forward with his right foot. **Fig 99.**



Fig 99



Fig 100

ARN BLOCK AND PUNCH

Jeni throws a left punch to Tony's face. He steps quickly back with his Rt.foot and swivels to his right as he blocks her punch with his right "monkey"palm. This the same as "sit back like monkey in the form". And is the reason that the elbows are held down.

Tony now steps forward and punches to her chin or heart. **Fig 100.**

ARN CONTINUED

Jeni throws another straight face punch with her right fist and Tony steps back quickly, swivels to his left and blocks with his left hook hand. He then steps forward with his right foot and punches Jeni's face with his right fist as before only in reverse. **Fig 101**. Now Jeni throws another face punch with her left fist as before and Tony repeats as in **fig 100**.



Fig 101



Fig 102

Jeni throws a right hook to Tony's left face and he once again blocks with the same palm as before, arn. This time he doesn't take his left leg back.

He now 'flicks' her right arm over to his right side as he picks up his left foot but doesn't bring it back. **Fig 102**.

ARN Continued

Tony's right palm controls Jennie's right fist down to his right as he does a quick back-fist to her mid-section and stamps his left foot down just behind her right foot. **Fig 103.**



Fig 103



Fig 104

Jeni does another hook to Tony's right side of his face and this time he steps back with his left foot and swivels to his right as he blocks her left fist with his ARN. right palm. **Fig 104**

Tony now swivels to his left on his heels and flicks Jeni's left arm over to his left. He then controls it with his left palm and steps forward with his right foot and attacks Jeni's mid-section with his right back-fist. **Fig 105.**



Fig 105



Fig 106

PRESS

Jeni attacks Tony's throat with choke. Tony brings both palms up under her arms and opens them slightly. **Fig. 106.** Then he presses forward onto her chest. **Fig 107.**

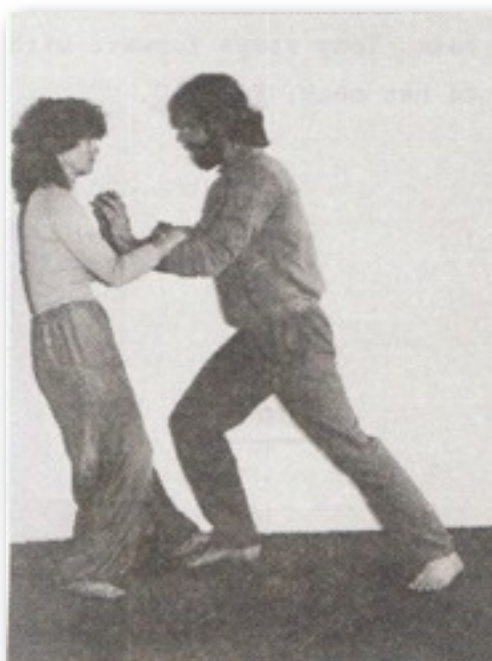


Fig 107

FISHES IN EIGHT BLOCK AND ATTACK

Now jeni does a phoenix punch to Tony's left pectoral. Tony brings his right foot back and swivels to his left as he throws his right forearm down upon his own left forearm with the palms down and catches the blow in a scissor block. **Fig 108.**



Fig 108



Fig 109

Tony then swivels to His right and at the same time he pushes Jeni's left fist over to his right and brings his left palm up on top of his right arm from under. **Fig 109.** Controlling Jeni's fist with his right palm. Tony steps forward with his left foot and does a knife edge strike to her neck. **Fig 110.**



Fig 110

Jeni now throws a phoenix punch to Tony's right pectoral. Tony brings his left foot back and turns to his right as he throws his left forearm on top of his right forearm as before only reversed. **Fig 111.**

Tony now swivels to his left and pushes her right arm over to his left as he brings his right palm up underneath and steps forward with his right foot.

He attacks Jeni's throat with his right knife edge. Fig 110 only reversed.



Fig 111



Fig 112

SINGLE WHIP

Jeni throws a right low punch to Tony's left lower section. He brings his right foot back and swivels to his left as he catches her fist with his hooked right hand. **Fig 112.**

Tony now swivels to his right and pushes her arm with it. He then steps forward with his right foot and attacks her axilla with his hooked Rt, palm. **Fig 113** (he could attack her face as in the photo).

Jeni now throws a high face punch with her left fist and Tony sits back and grabs it with his right hooked palm. **Fig 114**. He then flicks her fist to his left and attacks her left axilla with his right hook. **Fig 115**.

It must be emphasized here that these attacks to the axilla are quite dangerous and so great control must be used.



Fig 113



Fig 114



Fig 115

SINGLE WHIP CONTINUED

Jeni strikes Tony's face with her right fist and He takes a step backward with his right foot as he blocks under her fist with his right hook. **Fig 116**. Tony then hooks her fist over and performs arm break and pull down. **Fig 117**.

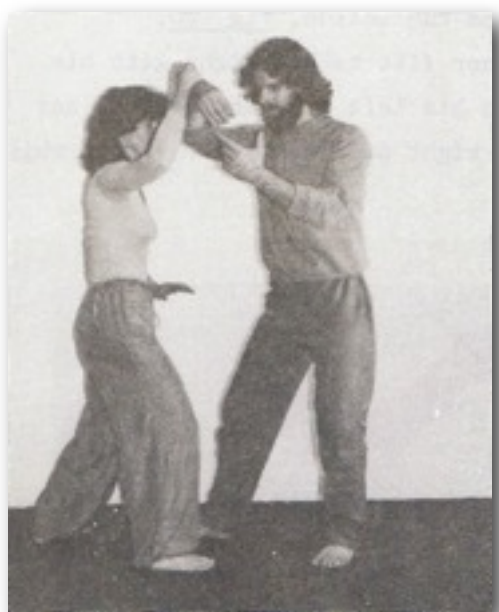


Fig 116



Fig 117

Now Jeni punches to Tony's face with left fist and he hooks it again with his right hook as he brings his left foot back to his right foot. He now swivels left and pushes her arm to his left. **Fig 118**. Tony now steps forward with his right foot and pushes Jeni's left shoulder or axilla and he holds a left hook as for single whip. **Fig 119**.



Fig 118



Fig 119

SINGLE WHIP CONTINUED

Jeni now throws a right fist to Tony's heart. Tony brings his right foot back and hooks her fist over the top from the inside. **Fig 120.**

He now swivels to his right and pushes her fist to his right with his right hook. Tony then steps forward with his left foot and attacks her right axilla with his left palm and his right palm makes the single whip hook. **Fig 121.**



Fig 120



Fig 121

This concludes "small san-sau." It is easy to see that you have just practiced the applications of the T'ai Chi Yang Ching-Po form from the beginning up to single whip.

The main area to pay particular attention to is the "changing" step. Try to have the step changing smoothly and fast but well controlled.

Happy Practice

In my next book I will cover the Large San-Sau which is the Real Martial Art of T'ai Chi Ch'uan.

T' AI KI HEALING SCIENCE

This chapter deals with the use of T'ai Chi as a healing art, not only for healing oneself but also as a tool to heal other people.

In my work with the students at the N.S.W. College of Natural Therapies, I have devised a practical way to use the various T'ai Chi exercises and forms to heal certain disorders caused through a bodily imbalance of Yin and Yang.

Of course before a person is able to heal someone else he or she must "know" their own energy flow and centre by learning T'ai Chi Ch'uan. Only when a person is balanced inside can he or she then use their energy to heal other people.

The Bible says that "God created Man (and woman) in his own "image". Chinese philosophy says much the same thing, only goes into a little more detail.

The human is the Microcosm of the Universe or, "The Image of the Universe".

Universe is the expansion of the human.

Heaven is Round and the Earth is Square.

Humans' heads are round and the feet square.

Heaven has the sun and moon

The Human has eyes and ears,

The order of the stars corresponds to the teeth of humans.

Rain and Wind are the same as Joy and Anger

The Mountains and Valleys correspond to the Shoulders and Armpits

Rocks and Stones are the Nodes and Tuberosities of humans

Weeds and Grasses are humans' hair and down

Trees and Shrubs are humans' tendons and muscles

The 4 Seasons correspond to the 4 Limbs

The 12 months represent the 12 Joints or the 12 main meridians.

Man and Woman are replicas of the Universe.

As I am not writing a book on acupuncture and probably couldn't, I will only discuss those aspects of oriental medicine which are pertinent to the use of T'ai Chi as a healing art.

As the human being is a "little Universe", the five elements of the Universe have their representation in the human body. Wood equals the liver, Fire equals heart, Earth equals spleen, metal equals lungs and water equals the kidneys. The Universe is also represented within the T'ai Ki form. To step forward equals metal, to step back equals wood, to look left equals water, to look right equals fire and central equilibrium equals earth.

The above organs are the T'sang or solid organs and have a Yin characteristic.

These organs have their corresponding Yang or hollow organs called Fu. Gall bladder corresponds to liver, small intestine to heart, stomach to spleen, large intestine to lungs and bladder to kidneys. T'sang or Yin organs store energy and Fu or Yang organs activate energy. Any imbalance in the Yin/Yang of these organs causes illness in the body.

Two more important organs generally unknown to western medicine (but we're working on it) are "the triple Warmer" which links humans to the Universe and "The gate of life" or "Circulation Sex" which rests between the kidneys.

The Yin triple warmer regulates the other organs and has 3 burning spaces. The Upper keeps food from leaving the body. The Middle aids in digestion and the Lower excretes waste.

The gate of life organ is the counterpart of the triple warmer and is Yang. It produces semen in males and functions as the Uterus in females. It also regulates the generative energy and produces happiness and joy.

Therapy can only begin by bringing a person into line with nature and T'ai Ki is the beginning of this treatment, then follows acupuncture, herbs etc. Usually T'ai Ki is all that is needed but sometimes a quicker relief is needed and so acupuncture, massage and herbs are given as the patient is brought to a state of balance through Tai Ki.

The great Ultimate (Tai Chi) is in change; change produces the 2 primary forms. They in turn produce the 4 images. The 4 images produce the 8 trigrams of the I Ching. The movements of T'ai Chi represent all of the changes in the Universe which not only links us to it, we become it.

THERAPY

I believe that the first most important thing to treat someone with is to look at "what goes in".

T'ai Chi, acupuncture, herbs and massage and in fact any medicine, will only really work if the patient stops "putting in" the things that caused the illness in the first place. So we must firstly look at Air, Food and Thoughts. These are the 3 things that we "put in".

My own thoughts on food are quite radical so I will not force them upon you, but I will say that a doctor can no more be a doctor without knowing about food than an electrician can be that, without knowing about electricity.

Usually it is people's eating habits that have brought them into such dire health and most times any good diet will start a sick person on the road to good health, but as one becomes more and more sensitive, aware and healthy, one needs much more care with food.

All I say is eat that which has not been touched or tampered with and you just can't go wrong. In other words, eat what the Creator meant us to eat. Nothing seems more abhorrent to me than eating something which had to be slain in violence for me to eat. But then other people have other ideas.

AIR

Obviously we can't live without air, but that's what most people do until it kills them. They only breathe with one fifth of their lungs until old age, when they're only using one 20th of their lungs.

The first thing to do is to teach yourself, or your patient how to breathe. Have the person stand or lie down, standing is better, and place their both hands upon their stomach, just below the pectoral muscles. Now tell them (or yourself) to, as they breathe, push their hands out with their stomach. When they can do this you now move the hands down lower and make them push out again with every in-breath. When the patient is able to breathe in and push the hands out when they are on the lower abdomen, then they are ready for Chi-Kung exercises.

CHI-KUNG

These breathing exercises are probably the most important part of T'ai Chi healing. Chi-Kung teaches us firstly to breathe like a child and next to breathe like an unborn child. Place your palm on the stomach of an eight week old baby and you'll soon learn how to breathe.

Chi-Kung not only deals with Air flow, it also deals with Chi flow.

Have your patient either sit on a straight backed chair or preferably stand in the 3 circle Chi-Kung posture mentioned in the 2nd chapter. If on a chair, at least hold the arms as described in Chapter 2 and have the feet flat on the floor.

FIRST BREATH OR BREATHING

This is said to be for spiritual stimulation and physical comfort.

As you breathe in, fill your lungs with air. Now when you exhale, concentrate on something, maybe a marble etc., rolling from your crown down between the eyes through the back of the tongue, down the front of the body and finally to the Tan Tien 3 inches below the navel. Have the patient practice this breath for 15 minutes each morning and night for 10 days.

SECOND BREATH REVERSE BREATH

This breath is said to overcome indigestion as well as teaching one to circulate one's Chi.

On Exhaling direct the Chi from the crown to the Tan Tien. On Inhaling direct the Ch'i from Tan Tien down to a point called C.V.1 just between anus and sexual organs, then up the backbone to the occiput to arrive back at the crown. Hold for a 5 count and start again.

Practice as above for a further 10 days.

NB: Reverse breath is: on exhalation you expand your stomach and contract on inhalation, i.e. opposite to normal breathing.

THIRD BREATH HARMONIZING BREATH

This breath is said to harmonize the balance of Yin and Yang in the body.

The breathing is the same as for No. 2 only as you breathe out, direct the Ch'i right down the front of both legs and over your large toe under the foot to a point called K1 the first kidney point. In between the large and small toe mounts. Now as you breathe in, the Ch'i comes back up along the back of your legs, joins at the coccyx and back up along the backbone to the crown. Have the patient repeat this as before for 10 days.

FOURTH BREATH FOETAL OR PRE-NATAL

When a baby is in the womb, it breathes "under" the diaphragm, i.e. it obviously doesn't breathe with its lungs. As it breathes in the lower stomach is sucked in and as it breathes out, the lower abdomen is pushed out.

In order to "mix" your outer and inner, or Post and Pre-natal breath or Ch'i, we must breathe like an unborn child as well as like a post birth child. As you breathe in, suck your lower abdomen under your diaphragm in, expand the area above your diaphragm. As you breathe out, expand your lower abdomen and pull in the area above the diaphragm. This must be done because pre and post natal Ch'i flow in different directions for in and out breaths, so when you breathe in, the pre-natal Ch'i comes up to the border, the diaphragm, while the post-natal Ch'i moves down to join it, thus the two Ch'i are mixed. In this way, each time you breathe in a little more post-natal Chi is added to your store of pre-natal Ch'i which is the main healing Chi.

FIFTH BREATH TORTOISE

This is the same as for pre-natal, only you hold your breath for a count of 10 before breathing out. This makes for more time for mixing.

SIXTH BREATH CLEANSING

While in a Chi-kung stance inhale through the nose and out through the mouth: the expelling takes longer than the inhaling.

This breath is said to relax inner tension or to lower a fever. Sighing should happen when using cleansing breath.

SEVENTH BREATH TONIC

Breathe in through the mouth and out through the nose. Inhaling takes longer than exhaling.

This breath is said to give one more energy and to improve circulation.

SOME CHI-KUNG MOVING EXERCISES

The Charging of the Sinew's Chi-Kung

The triple warmer exercise is said to balance the Yin-Yang energy of the organs.

Stand with feet normal, i.e. toes slightly apart. As you breathe in through the nose, lift both palms up in front, palms face up and fingers point to each other and stand up on your toes. As you breathe out, turn your palms down and push down as your heels touch the ground. This is the lower warmer.

Now lift your hands again as before, and stand up as you breathe in. This time, when you breathe out, turn both palms out and push out away from your body and back down to your side as you sit down. This is the middle warmer.

Now lift your palms again as you breathe in and stand up only this time take your palms right over your head palms turned up and arms stretched up as you hold your breath. Now part your palms and lower them back down to your sides as you breathe out.

To Alleviate the 3 Heaters Hold Heaven

Stand up on your toes and breathe in as your palms come up and over your head with fingers entwined. Turn your palms out and look at the backs of your palms as you hold your breath, stretch your palms up as high as they will go.

Now part your palms back down to your sides as you breathe out.

This exercise harmonizes the 3 vital forces - Respiration, Digestion and Sexual.

To Harmonize the Yin Yang of the Stomach and Spleen

Lift both palms as before to chest but don't stand on toes, breathe in.

Continue breathing in as your left palm turns down and pushes back down to your left side while your right palm pushes up over your head.

breath, count 5 and return as you breathe out.

To Prevent T.B.

Turn your head as far to the left as possible while breathing in. Hold it for 5 count, then turn back while breathing out and repeat on the other side.

To Strengthen Kidneys

Bend down knees straight, grab your big toe and lift it up, making sure that at no time it leaves your foot. Breathe in, hold for 5, then stand up and breathe out.

Tapping the Thymus with Chi-Kung

Close your fists and rap onto your chest, just above the sternum, just as a gorilla does. Breathe in. Throw both arms out to the sides and back with some force and say the word "HA" with gusto. This doesn't mean a large Italian fellow, it means to bring the sound from the Tan Tien and not just a superficial "HA". Try to knock out a wall with it This is the Heart.

Now do the same thing, only say "T'ssss" with great force through your teeth. This is for the lungs.

Next say "SHU" as you tap and push. This is for the liver.

Now say "FU" as you tap and push for the kidney.

Now say "HU" This is for the spleen.

"SKI" is for the nerves called solar plexus.

For a diseased organ. repeat 36 times or 5 times for general health.

CHI-KUNG FOR THE SEXUAL ORGANS

This exercise must be treated with caution as it is a most powerful one. If any sick feeling occurs, desist and start again another time. This is also helpful for menstrual pains and disorders in females and also to help stop the old pre-ejaculation in males.

Sit on a low chair or bed so that the feet can be placed flat on the floor with the back straight. Cover your knees with the palms. Inhale through the nose while bowing forward 45°. Use the mind to feel a concentration of Chi or energy coming from the soles, up both legs, to the genital area or C.V.1. Now breathe in just a little more and bend a further 10° as you direct the Chi to the uterus or penis.

Now breathe out as you sit up.

NB: It is quite a spontaneous thing to become "turned on" as the saying goes, so just desist until "it" disappears.

TAI CHI FORM THERAPY

THE TAI CHI POSTURES AS CHI-KUNG

Now we come to a most interesting part of healing, i.e. actually using each posture as a breathing stance for the healing of certain organs. It is important of course, to firstly learn the correct postures yourself. Each posture sends the Ch'i to different areas for the purpose of healing.

- If your patient has constipation troubles, have he or she practice the whole of the beginning of the T'ai Chi form i.e. the grasping swallows tail forms of P'eng, Lu, Chi, An. It will take a while to teach the patient, but once she learns it, have her repeat it 10 times each morning and evening.
- To treat for digestion troubles or liver and lung ailments, use single whip as a standing Chi-Kung. To treat for diseases of the joints i.e. arthritis etc. have the patient go from push into single whip 36 times in the morning and 36 times in the evening. This sends pre-natal Ch'i to all of the joints.

- To make the spinal column elastic and to maintain a youthful appearance treat with lift hands posture as a Chi-Kung stance.

NB: It must be remembered that in all of these stances tortoise breath is used.

- To treat the central nervous system and to train the coccyx and make the cerebrum more alert, use Stork Spreads Wings as a Chi-Kung stance. To expand the back and chest go from Shoulder Press to Stork Spreads Wings.
- For lower digestive tract and stomach disorders use the movements from Stork Spreads Wings into Brush Knee and Twist Step and hold the Brush Knee posture for 5 minutes and repeat.
- To help digestion use the posture Play Lute as a Chi-Kung stance.
- To treat the glands of the body, keep repeating from Brush Knee and Twist Step, the postures of Step Forward, Parry and Punch.
- To clear up gastric troubles go from Push into Apparent Close Up and repeat at least 10 times.
- To assist the gastro-intestinal functions and to generally rejuvenate the organs repeat the posture Embrace Tiger.
- To help to lose weight keep repeating the posture "Fist under Elbow"
- To treat the spinal cord use Step Back and Repulse Monkey postures.
- To strengthen the life force to the spine and sexual organs use Needle at Bottom of Ocean posture as Chi-Kung for a very short time.

- For the reduction of excess fat use the Turn Body and Chop with Fist postures and repeat.
- Use Wave Hands Like Clouds postures for the whole stomach area including spleen, pancreas etc.
- Hit Tiger Left and Right helps all of the back area i.e. kidneys etc.
- Use Fair Lady Works at Shuttles to relieve cramps and the whole chest area is invigorated.
- Use the posture of Cock Stands on One Leg as a Chi-kung stance to cure stomach disorders.
- Use the posture Step Forward to Form 7 Stars as a Chi-kung stance to improve blood circulation.
- Use the Lotus Kick to activate the Yang energy in a person with Yin dullness.

The first organ to be healed by practicing the Ta'i Ki form is the thymus gland.

Western medicine says that this gland is where the lymphocytes come from the marrow to mature into T cells for the immune system. Chinese medicine says that the thymus also regulates the Ch'i flow around the body. The thymus is the first organ affected by all forms of stress. So we can see that T'ai Chi's slow relaxed forms heal this organ and the Ch'i becomes regulated.

Apart from the physical aspects of T'ai Chi, there are also psychological aspects treated.

When a very timid withdrawn person starts T'ai Chi, their arms are always held very close to the body and their Chi is held inside. After a while of learning to hold the arms out etc., the Chi follows the external movements and the person starts to become more outgoing and communicable.

Almost all diseases can be treated by the use of T'ai Chi and the list is well documented.

LEARNING TO USE YOUR CHI

This section deals with using the chi for healing i.e. finding the right spot and then putting chi in or pulling chi.

It must be known that in order to know whether or not push or pull chi one must be versed in acupuncture but the novice can at least learn to use his or her energy to "find the points".

By using the practice of Push Hands and San Sau for many years one becomes extremely sensitive and is able to use Yin energy to "feel" the acupuncture points which need attention.

When a sensitive T'ai Chi healing doctor rubs his fingers on the patient's skin they feel a sort of dragging feeling at certain points. This feeling is very very minute and one must learn to trust his or her senses. Also this dragging feeling may be described as a completely different feeling from one person to the next, so just learn to use your senses and trust yourself. When you have found a spot, push it with the base of your thumb and if it is unusually sore then you have found the right spot.

You now apply acupressure or if trained use needles etc.

T'ai Chi sensitivity can also be used for energy massage. Because one is used to extending his ki by practicing Push Hands, one is able to place one hand over an affected area and the other hand under that area. As you breathe out you make your top hand Yang with your mind and the other hand Yin. The Out breath causes the Chi to flow from Yang to Yin i.e. from top to bottom. To stop your chi from changing direction as your breath changes, as you breathe in make your top hand Yin and your bottom hand Yang and this causes your chi to keep flowing from top to bottom. The Chi can also be used to hurt but who on earth wants to learn that?

T'ai Chi is used for Self Defense and Healing - not Killing.

All of the affairs of the Universe come within the range of our duty. Our duties include all of the affairs of the Universe.

Since Humans were made in the image of nature, all of our functions must be identical with the functions of nature. By studying carefully the Universe, we are able to study ourselves. This is why we are in such a dilemma today. We are drifting away from the Universe, i.e. away from God.

Tai Ki Keun helps to bring us back because all of the movements represent the changes of the Universe.

Just as water is essential for fish to survive, so too is Ch'i essential for us to survive. Tai Ki Keun and acupuncture make use of this Ch'i as the essential element of life.

The human being is the Microcosm of the Universe and the flow of Ch'i in the body corresponds to the flow of Ch'i in the large space of nature. Nature is affected by the seasons and time of day and so is the human being. The Ch'i pulses to the rhythm of nature. In the summer Yang is stronger than Yin and in winter Yin is stronger than Yang. This is normal and will not cause illness but when Yin or Yang become too weak or too strong we must do something to restore the internal balance of the body. By the same token if the external Yin or Yang balance is upset, i.e. if the body has too much bulk on the outside too Yang, then the inside becomes too Yin to compensate and so the internal organs become weak. Likewise if the external becomes too Yin or rather too less Yang then the internal organs will become too Yang and overwork.

So we can see that it is of great importance to have a natural balance of Yin and Yang in our bodies. This Yin Yang balance comprises the whole of Tai Ch'i and acupuncture or indeed all of Oriental medicine.

T'AI CHI BIOGRAPHY

Erle Montague

Erle Montague started training in the art of T'ai Chi Ch'uan in 1969.

On traveling to London he met Master Chu King-Hung. Erie became one of Master Chu's first students.

Chu is one of three disciples of Grandmaster Yang Sau-Chung, the heir to the Yang family of T'ai Chi.

In 1980 Erle became one of the only Westerners to be formally introduced to Yang.

Erle has taught T'ai Chi in London, Kowloon park Hong Kong, and now in Sydney Australia where he is head of therapeutic exercises at the N.S.W. College Of Natural Therapies.

Other books by the same author:

Power T'ai Chi Ch'uan Book One, Ch'i Kung , Form (Ching Po) healing sciences.

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